



Early Journal Content on JSTOR, Free to Anyone in the World

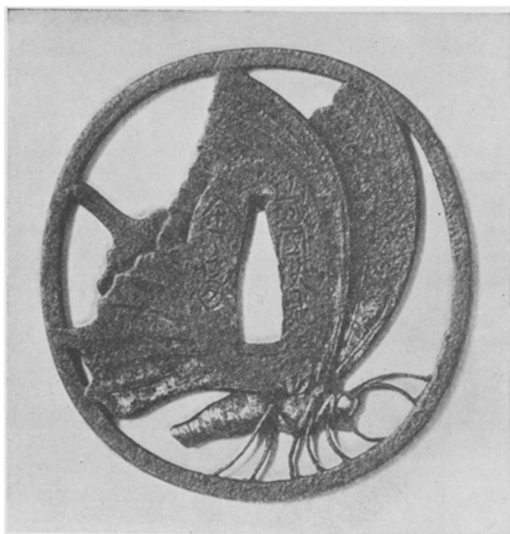
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

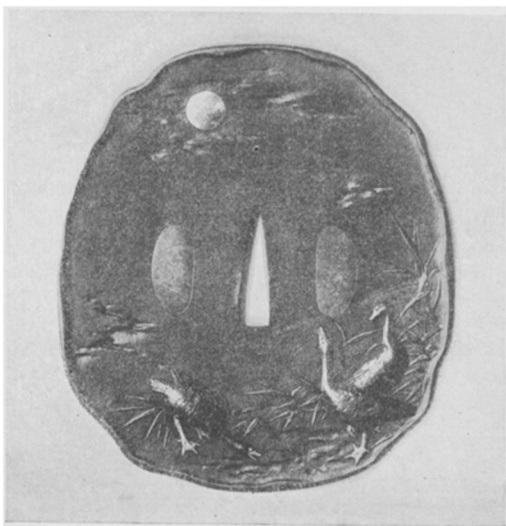
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



Catalogue of the Exhibition of Japanese Sword Guards.

A CASUAL visitor on inspecting the collection of sword guards now on exhibition would wonder at the infinite care bestowed on the decoration of a simple iron disk, the sole purpose of which was to protect the hand from the razor-like blade of an opponent. He would examine in amazement the delicate carving, the variety of colored metals used in inlaying and incrusting, and, above all, the intricate perforated work done in hard iron, and would stand bewildered for an explanation of the reason of this painstaking work and exquisite art so lavishly given in the creation of these marvels.

The student familiar with the history of Japan would know that the sword was the "soul of the Samurai," and therefore no pains should be spared in perfecting the blade and in decorating the hilt and various metallic mountings of the handle.



The catalogue recently published by the Museum gives briefly a general history of the sword guard, the various schools, and the names of the artists famous for their work in this field of handicraft. The art of the sword guard is remarkable from every standpoint. In examining these exquisite treasures of metal work one forgets the limited area of the surface upon which the artist has to work; one may overlook the fact that these perforated designs are in tough metal, that the inlaying, tool-cutting and other minute details are elaborated in various metals and alloys. An explanation of the maze of subjects selected for decoration would lead to a study of the mythology, folk-lore, religion, and the classics of Japan. Indeed, the full enjoyment of these beautiful objects is gained only by a knowledge of the literature of Japan. The visitor should observe that the motives of decoration abound in natural objects and conditions, — birds, fishes, flowers, landscapes, storms, waves, and clouds, — all done in the purest taste, nothing vulgar, hardly a motive that is not classical.

Mr. Okabe has prepared an excellent catalogue, and the visitor holding a copy in his hand can, by a short route, come into a knowledge of Japanese tale and fable by following the descriptions with the numbered tsuba.

E. S. M.

Instruction in the Galleries.

A SERIES of Conferences in the galleries of the Museum, on topics connected with objects exhibited, is proposed for successive Thursday afternoons, at three o'clock, beginning January 9. The first of the series will be given in the Bartlett room by Mr. Sidney N. Deane, Assistant Curator of Classical Art, who will speak on the marbles of the Bartlett collection. The other speakers and their subjects will be announced in due course. Tickets of admission, limited in number to the capacity of the room used, will be issued on the Monday before at the entrance, or to applicants by letter to the Secretary of the Museum.

During the coming winter Mr. Borden, Docent at the Museum since last April, will act as Custodian of the Fine Arts Department of the Public Library, but by arrangement with the Library will be at the Museum on Tuesday and Saturday mornings, from ten to twelve, and on Thursday afternoons, from two to four. Mr. Louis Earle Rowe (Brown University, Ph. B., 1904; A. M., 1906; Assistant in Art, 1904-1906; American School of Classical Studies at Athens, 1906-1907) has been assigned to the same duty, and will meet visitors at any time on week days. The services of other assistants will, it is hoped, shortly be available on Saturdays and Sundays. Appointments with the Docents may be made at the door, or by letter to the Secretary of the Museum. Cards of free admission for such appointments are issued to applicants by mail, as to other students at the Museum.